mix 22

November 11-22 2009

mixnyc.org

new york

queer

experimental

film festival

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Director's Welcome

Last year MIX took place just as the economic crisis was unfolding. Our offices are one block from Wall Street, so we were feeling it all very acutely, from the mood of the once high-flying traders to the bailout protests happening outside our door. MIX got through that difficult time by making cutbacks like everyone else. It's not much better this year. We're bracing for more tough times ahead. However, what remains is the art. We received more film submissions than ever before, and more performance proposals, proving that artists are still working, and have an endless drive to create. MIX is similarly driven. The festival is the result of pure passion and hard work by a group of dedicated individuals year-round and even more at festival time. MIX comes together each year not because of money, but due to boundless love.

This year MIX is excited to be featuring many new and returning artists, and both proud of and thankful to everyone who has contributed to this year's festival. This year, as happens every year, I would like to give special mention to certain significant events and achievements in the MIX community. MIX is especially proud of the exhibit ACT UP NEW YORK: ACTIVISM, ART, AND THE AIDS CRISIS, 1987–1993, which is currently on view at Harvard University's Carpenter Center, through December 23. It is a landmark exhibition that includes all of the interviews conducted by the ACT UP Oral History Project as well as a great deal of ACT UP memorabilia from the height of the group's activity. Check it out if you can!

KEY TO FILM PREMIERE SYMBOLS:

NEW YORK PREMIERE | US PREMIERE | WORLD PREMIERE

Tickets and Locations

Tickets for all regular programs are $11.
Opening Night: $20
Closing Night: $15
Special Events: $15

TICKETS MAY BE PURCHASED ONLINE AT: WWW.MIXNYC.ORG
On-line sales close at 1 pm the day of the show.

MAIN VENUE:
MIX Factory
125 W. 21st Street (between 6th & 7th Avenues)
New York, NY
Trains: C/E, F/V, R/W, or 1 to 23rd St Stations

Union Docs
322 Union St.
Brooklyn, NY
Train: L to Lorimer

I also want to acknowledge two good friends of MIX who died this year. First, Robert Hilferty (1959-2009). I first met Robert in 1993 when he curated a program of underground films for NewFest inspired by the writings of critic Parker Tyler. He is probably best known for his film *Stop the Church,* a politically-charged document about the ACT UP protest at St. Patrick's Cathedral. The controversial film was dropped due to right wing pressures before being picked up again by PBS. Robert committed suicide in July after suffering a debilitating head injury. The worlds of art and activism will sorely miss his profound energy, will, and strength.

Jeanne Laberge was the driving force behind the public access show Lesbian Central and a long-time chronicler of lesbian life. She was generous to MIX, especially in the 1990s when MIX was flourishing anew. Jeanne died in September, after suffering from lymphoma. She was a mentor to many. We celebrate her life here too.

Thanks again to all the volunteers, community partners, individual partners, filmmakers and audience members who make up the MIX community. Enjoy life, and enjoy the festival.

Stephen Kent Jusick
Executive Director

Installations

WILDFLOWERS OF MANITOBA
Noam Gonick and Luis Jacob
A performance installation by Winnipeg filmmaker Noam Gonick and Peruvian-Canadian artist Luis Jacob, *Wildflowers of Manitoba* features a young man slumbering underneath a geodesic dome. Four different projectors show "idyllic fantasies" of four young men living off the grid in a survivalist camp on the shores of Lake Winnipeg. The videos, projected on the dome, invoke 1970s style communal living and sexual freedom and are set to music by Québécois rock band Harmonium.

ATLANTIS UNBOUND
Lori Hiris
Atlantis Unbound tracks the scientific study of hereditary traits dating back to the 19th century with Sir Francis Galton's attempt to outwit his uncle Charles Darwin, to the discoveries of Thomas H. Morgan in the early 20th century with the Drosophila Melanogaster fruit flies, to James Watson's modeling of the double-helix and finally to the incorporation of genetic traits in the database and the myriad of possibilities technology presents.

FIGHT OR FLIGHT
Kadet Kuhne
Be sure to hold your breath for this tempestuous ride through bondage, suspension and the power of the mind. Electrical impulses produce a kinetic expression of reactionary states in this adrenaline-packed spectacle.

THE PIER WHEN IT BURNT
Patrick Staff
Through a combination of text-based posters, sculpture and projected video with a performed voiceover, this multidisciplinary video installation explores a deconstructed relationship between monolithic structures--here, the sprawling seaside pier—and the origin of one's identity. Merged with orbiting fictions and exploring a relationship with queer icons, in particular the writer John Rechy. Using archive materials relating to the pluralized nature of the rituals surrounding such structures, the piece at once unravels, whilst at the same time weaving a web of multiplicitous sources and narratives; reflecting a queer formation identity and a macabre relationship with one's growing up and relationships with fiction and queer figures in literature.

THE KEY
Marc Arthur
The Key combines action painting, sculpture and performance to challenge spectators to view art in an interactive way. Performers planted in the audience break the boundary between performer and audience as they emerge and create unique scenes and speeches within the audience itself. A large paper is used to script/map/design a structure for the performance. In general, the main concept of the work is: obtaining a key to enter through a door. The innovation of this piece is the various media used to represent and realize the concept.

MOTEL ROOM PORN
Inbred Hybrid Collective
ingle-channel video installation incorporating the glitch caused by a damaged rear-projection monitor.

SCHEMA CORPOREAL
Hector Canonge
New-media installation and performance explores the politics and cultural attitudes about gender and identity through the integration of personal text narratives, barcode label technology and the artists' body as an interactive canvas.

LIVE ANIMATION PERFORMANCE
Bill Hsu
A 10-minute solo improvisation, using Hsu's new performance system, PSHIVA, that works with audio and animations. His system manipulates visual performance components that evoke the tactile, nuanced, timbrally rich gestures that Hsu enjoys in improvised music, allowing him to set up tensions between abstract and referential elements, and between gestural and textual sections. Visual elements evolve between referential objects and abstract particle clusters. Hsu's inspirations include Rorschach inkblots (used in psychological evaluations), and the occult practice in scrying, in which images are seen in mirrors, bowls of water, etc.

TOO RICH TOURISTS
Smith and Lowles
In a toxic haze of red, white and blue gloss paint, an artificial forest opens up, a sanctuary where baroque meets pop, fairytale meets grunge, purity meets sin...where red, white and blue are re-appropriated as nature, at a time when there is a desire for an alternative reality. A Place where everyone's a tourist.

I WANT TO BE LEFT A LOON!
Peter Cramer
A bird, a lake, a landscape. A comic and tragic multi media installation. Taking the Greta Garbo quote, "I never said, 'I want to be alone.' I only said, 'I want to be left alone.' There is all the difference," Cramer explores the relentless pursuit by the media of cult figures/celebrities that becomes an intrusion both privately and publicly not just for the subject but also the audience intended to be titillated by every detail of someone else's life. Special thanks to Sur Rodney (Sur) and Materials for the Arts.

LIVING ROOM CINEMA
Stephen Kent Jusick
Home movies, of a sort, presented in an old-fashioned setting, recalling the heyday of amateur filmmaking.

MEETING GOD
Adriana Varella
Meeting God discusses the body's horizontality; how the essential moments of existence—birth, sex, dreaming, death—involve being horizontal all within an intimate bedroom setting. Projections of multiple flesh on a mattress, arboreal disorientations, the horizon before a sea-journey, eggs nursed and burst, and a violent, celebratory dance of death and birth.

TUESDAY
NOVEMBER 17, 2009
8 PM

OPENING NIGHT: MAKING ALL LOCAL STOPS

Attention MIX festival-goers....We are being held in the theater due to an earlier cinematic incident. In the meantime turn your attention to the mosaic of works outside your window. *Green Fuse* is on the express track, with its swirl of colors and frenetic editing. On the local track, pause with the meditative biography of *Delphinium*, about the early life of Derek Jarman. These works are from all boroughs, and terminate Swedish-style with an erotic interpretation of everyone's caboose. We'll be moving shortly.

Curated by the Festival Programming Committee.
TRT: 114 min.

DELPHINIUM: A CHILDHOOD PORTRAIT OF DEREK JARMAN

Matthew Mishory
2009, USA/UK, video, color & B&W, sound, 13 min.
The iconoclastic filmmaker Derek Jarman (1942-1994) was an outspoken gay activist whose films and artwork directly reflected his never-ending public fight for gay rights, and his personal struggle with AIDS, to which he succumbed in 1994 not before trailblazing a life and career from which the modern Queer cinema spring-boarded. Academy Award-Winner Tilda Swinton began her career in Jarman's early 8mm experimental shorts, and remained a constant player in his feature films, including *Edward II* and *The Garden*. Jarman also made music videos (some politically inflected) for The Smiths, The Sex Pistols, the Pet Shop Boys, Marianne Faithfull and Throbbing Gristle, among others.

Delphinium is a stylized and lyrical coming-of-age portrait of Derek Jarman's artistic, sexual, and political awakening in post-war England. Part biographical narrative, part experimental collage, part personal meditation on the most controversial and important modern British artist and activist, the film finds in Jarman's childhood the stirrings of creative and individual epiphany that inspired a remarkable life.

N TRAIN

Rhys Ernst
2009, USA, video, color, sound, 3 min.
A collage of MetroCards raises the curtain on the layered, cut-out animation of *N Train*, which captures the frenetic beat of city life with its snapshot of a young, queer New Yorker trying to connect.

GREEN FUSE

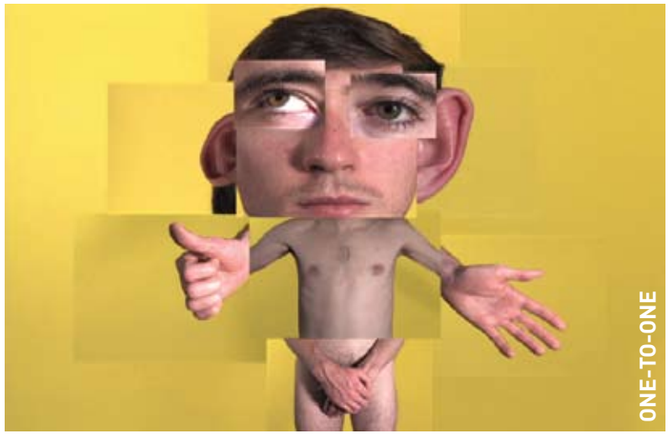
Daïchi Saïto
2008, Canada, super-8mm, color, silent, 3 min.
Green Fuse was shot in one day in a park, all edited in-camera. An impromptu visual poem revealing the perceptual transformation of space through a series of juxtaposed images of one single site seen from different viewpoints.

DEAR DAD, LOVE MARIA

Vince Mascoli
2009, USA, video, color, sound, 5 min.
A young male-to-female transsexual writes a letter to her disapproving father the night before her operation.

ALL THAT SHELTERING EMPTINESS

Gina Carducci & Mattilda Bernstein Sycamore
2009, USA, 16mm, color, optical sound, 7 min.
All That Sheltering Emptiness is a meditation on elevators, hotel lobbies, hundred dollar bills, a bathroom, a cab, chandeliers, cocktails, a receptionist, arousal, and other routines in the life of a New York City callboy. Gorgeously hand-processed in full 16mm glory, this film is a collaboration between Gina Carducci (*Stone Welcome Mat*) and Mattilda Bernstein Sycamore (author of *So Many Ways to Sleep Badly*; editor of *That's Revolting! Queer Strategies for Resisting Assimilation*). *All That Sheltering Emptiness* explodes the typical narratives of desire, escape and intimacy to evoke something more honest.



ONE-TO-ONE

Sean Hickey
2009, USA, video, color, sound, 23 min.
Although logic would have us believe that everything can be reduced to two discrete points, truth and falsity, *One-to-One* finds that meaning is not reducible to a statement's truth-value, but rather, hangs in the interval between. When the piece ponders love, sex, 9/11, and video form–topics that seem to resist quantitative explanation–the abrupt shifts from the impersonal language of mathematics to the more intimate examinations of the human existence beg a question: what value do we assign to the interval between the disparate images and styles of narration, between private and public experience, between one discrete moment of the video and the next? Here again, the value lies in the interval between the member–one point, one moment, one frame, one word–and the set–all points, all moments, the video, the truth.

MADE UP

Owen Eric Wood
2008, Canada, video, color, sound, 5 min.
What is masculinity? What is it to be a man? How do these terms apply to the homosexual identity? In reaction to homophobic behavior observed among gay men, *Made Up* criticizes how gays are often dismissed for being too "effeminate," too "flamboyant" or not "straight-acting" enough.

While the subject of an interview speaks of his physical preferences in men, the images show a man's physical appearance gradually changing to contradict the narrative being told. Through manipulations of both sound and image, *Made Up* demonstrates how social constructs are made and how they can be deconstructed.

ILLUMINATE

Nataly Lebouleux
2007, UK, video, B&W, sound, 19 min.
While visiting a freakshow, a doll finds herself caught up in a series of events that soon reveals to her the secrets of her true nature. Sexual twists and turns take a simple coming out story into the magical fairy tale realm of stop-motion animation.

120 SECONDI

Phitrouge
2008, Italy, video, color, sound, 2 min.
Deeply fascinated by the darker side of her own mind, a woman learns how to manipulate it for her pleasure.

CONTRE-JOUR

Matthias Müller & Christoph Girardet
2009, Germany, video, B&W, sound, 11 min.
Defying convention and expectation, this abstract found footage film is a powerful sensory machine that lets the viewer experience blindness and see what is not there.
2009 Teddy Award Nominee!

POISED AND IN THE THROES

David Jones
2008, USA, video, color, sound, 5 min.
A cut-out animation piece constructed from found photographs of male pin-ups turning into sailors, tribal warriors, and other love objects *manqué*. The score is Jeanne Moreau singing "Each Man Kills the Things He Loves" from Fassbinder's *Querelle*.

YOU WILL BE OUTDATED SOON

Ricky Kelley & Scott Ross
2008, USA, video, color, sound, 4 min.
A barn in Arcadia, Florida is bathed in the light of the full moon and film projections, revealing the character of farm life, set to the haunting score of E.N., which acts as a counterpoint to darkly textured images. Moody, atmospheric evocation at its best.

FRUITCAKE

Sara Kaaman & Ester Martin Bergsmark
2009, Sweden, video, color, sound, English/Swedish, 7 min.
All bodies are one and the ultimate pleasure of them all is spelled A-N-U-S.
How do you spell dissolution? We spell it A-N-U-S.
How do you spell revolution? We spell it A-N-U-S.
How do you spell utopia? We spell it A-N-U-S.
(Part of *Dirty Diaries*, a feminist porn project)

WEDNESDAY
NOVEMBER 18, 2009
7:30 PM

BULLDOZED!

Gentrification is the talk of the town. It is rapidly changing the demographics and aesthetics of every major city in the world. It is apparent and controversial, but it is by no means new. From Brooklyn to Berlin to Nova Scotia, the films in this program trace different histories of gentrification and corporate takeover from the late 1960s to present day. Some are tender, delicate tributes to histories and landmarks erased and the communities disappeared and displaced. Others turn the lens inward towards the artist, examining personal longing for "home" and examining its elusive nature. There is humor, spirit and courage in these films to search for what was, to hold one's ground and to celebrate the vibrancy that survives vacancy.

Curated by the Festival Programming Committee. TRT: 78 min.

PORTRAIT #3: HOUSE OF SOUND

Vanessa Renwick
2009, USA, video, B&W, sound, 11 min.
Circling the empty corner where a historic Portland record store once stood among a strip of black jazz clubs, *Portrait #3: House of Sound* is a testimonial to a community and cultural space recently demolished. The beautiful black and white 35mm footage, subtly tinged with loneliness, both juxtaposes and compliments the rich, vibrant voices sampled from a radio broadcast tribute to the record shop. The film moves between laughter, fond memories, melancholy and finally, conviction that despite physical destruction, the House of Sound will never die.

LONG FOR THE CITY

Jem Cohen
2008, USA, video, B&W, sound, 10 min
Humbly walking the streets of lower Manhattan she has known for thirty years, Patti Smith poetically reflects on the city's consistencies and transformations—its past lives sometimes still tangible, some things gone with "progress." Patti Smith's weathered voice adds perfect texture to the patient Super-8 cinematography.

NEW ATLANTIS

Leigh (Jen) Fisher
2008, Canada, video, color, sound, 5 min.
In a Burger King parking lot, amid towering construction cranes and monstrous half-built condos, a human attempts communication with the natural world. Carefully laying out hamburgers and writing signals on the car windshield attracts a flock of creatures, but glass and steel remain a barrier between alienated species. Against a supernatural soundtrack of lightbulb filament recordings, the imagery of *New Atlantis* visualizes an anxious longing for connection with the pre-developed environment.

SOMEWHERE BETWEEN HERE AND THERE

Liss Platt
2008, Canada/USA, video, color & B&W, sound, 11 min.
Melting together radio transmissions, city sounds and found dialogue sound bites, Platt weaves through the two cities she has claimed as home–Hamilton, Ontario and Brooklyn, New York. A dreamlike portrayal of transience, homesickness and nomadic wandering, the film contemplates what we try to hold on to in a slippery grip of places that cannot hold us still. Platt plays with speed and stillness, mixes color and monochrome, and explores a wide array of textures in this ethereal piece.

WELCOME TO AFRICVILLE

Dana C. Inkster
1999, Canada, video, color, sound, 15 min.
In 1969, a black suburb of Halifax established in the 1800s by African families was ordered destroyed, and its residents were evicted in advance of the opening of a suspension bridge. Commercial industrial takeover spread through the neighborhood. The first fiction film set in this historic site, *Welcome to Africville* is an experimental narrative from the perspectives of four residents interviewed on the eve of relocation. A sincere portrait of the community and its inner life, *Welcome to Africville* delves into the emotional depths of its characters, giving voice to their desires, loves and losses.

HAUNT NO. 1-3

Niklas Goldbach
2007, Germany, video, color, sound, 3 min.
Ghost-like figures hang limp and tremble in the overgrown and graffitied lots of a now-gentrified, formerly working-class Berlin neighborhood. Teasing camerawork makes the strange figures ever-elusive as if to suggest the untenable nature of both histories lost and new influxes of culture.

BERLIN/NY

Jack Waters
1984, USA, 16mm (blown up from Super-8mm), color and B&W, sound, 20 min.
Showing similarities of two landscapes from 1984-86. Ruined buildings, the remains of post-war Berlin, are juxtaposed with similar settings in New York's pre-gentrified mid 1980s Lower East Side. Much of the urban rubble shown in the New York footage is now the site of expensive residential and commercial space. While the Berlin footage shows the scars of war, the New York devastation is a result of the late 70s fiscal default when land owners torched and scavenged their properties as a way of draining the last possible profit from real estate, after years of deliberate neglect in the impoverished communities that contained them. The film documents such a torching shot during a gallery opening that shocked observers, even though such landlord-initiated arson was a common sight. The location was eventually appropriated by the city of New York, which acquired, then warehoused abandoned real estate after a specified period of tax delinquency. It later became a community garden under the auspices of Operation Greenthumb, a community program engendered to make aesthetic, social, and organic use of these lots that became neglected eyesores and centers for drug dealing and violence. This garden contained several casitas artfully constructed by the Latino residents who, despite much duress, still inhabit the area. In 1998 it was bulldozed by the City of New York. Like the Greenthumb gardens, similarly abandoned sites were resurrected by homesteaders and squatters, who are routinely evicted from these—their homes—after years of ardent labor and expense. In the film, the inclusion of the Berlin Wall's Checkpoint Charlie takes past and present transgressions of political force from the civic into a global context. The juxtaposition of the two locations posits that the cycle of abuse that results in decrepit land sites is the result of a malignant principle in capitalism. It also underscores the power of the erasure of memory: the images of these barren landscapes' prevalence, so commonplace in these major international cities less than 15 years ago.

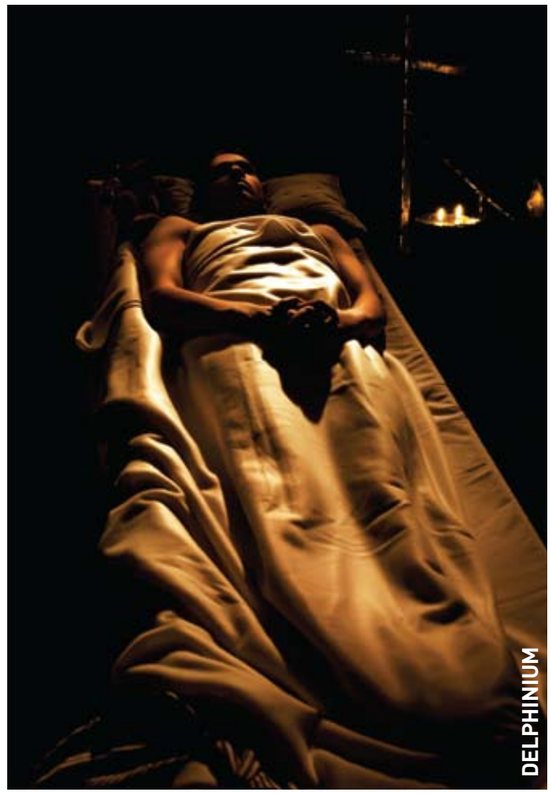
ASTROLAND

Samara Halperin
2009, USA, video, color, sound, 3 min.
Color-saturated Super-8 and a Casio soundtrack pair perfectly in this timeless portrait of Coney Island. A playful ode to the one-of-a-kind Brooklyn theme park, Coney Island is memorialized in its colorful glory, oblivious to any threat of corporate takeover.

OUR GORGEOUS NIGHTMARES

In the shadow of Jean Cocteau, Derek Jarman, and James Bidgood, this is an ensemble of artists who are taking their inspiration from the underworlds of the psyche and transcribing it into high-art. Where some have an aversion to expressions like "avant-garde" and "haute cinema," others see hungry image-makers whose experimentation is ripe and dripping with glamor. We present to you a banquet of fragrant imagery and flagrant catastrophe, fashioned by directors making love with designers and actors doubling as models poised on Jungian runways in hyper-colored darkness and swimming in dreamscapes encrusted with poetic texture. Indulgence is the new black (and white). Nothing so glorious as these confections of imaginative expression...

Curated by the Festival Programming Committee. TRT: 79 min.



DELPHINIUM: A CHILDHOOD PORTRAIT OF DEREK JARMAN

Matthew Mishory
2009, USA/UK, video, color & B&W, sound, 13 min.
Delphinium is a stylized and lyrical coming-of-age portrait of Derek Jarman's artistic, sexual, and political awakening in post-war England. Part biographical narrative, part experimental collage, part personal meditation on the most controversial and important modern British artist and activist, the film finds in Jarman's childhood the stirrings of creative and individual epiphany that inspired a remarkable life.

CARNAVAL INESQUECÍVEL (UNFORGETTABLE CARNIVAL)

Pedro Severien
2007, Brazil, video, color, sound, 6 min.
Our heroine flees a toxic relationship with an alcoholic husband to pursue another woman, and traverses a vivacious party scene during her getaway. "I'll give you pleasure," sings the underscore, as the partygoers consume every liquid in sight: liquor, piss, gas. There's a menacing sway and madness in the crowd that will have you asking: are the inhabitants of this world having a riotous-good-time, or an awfully bad one?

ILLUMINATE

Nataly Lebouleux
2007, UK, video, B&W, sound, 19 min.
A revolution in coming-out stories, told entirely in stop-motion animation. A seemingly innocent young lady visits a freak show and is exposed to a presumably inappropriate exhibit. Unexpectedly, her clandestine nature is revealed, and we're suddenly slipping into a jarringly imaginative and stylish gothic fairy tale deep inside a peculiar world of oddities, and acted entirely by plastic dolls!

MORNING WILL COME

Poutan J. Dezfoulian
2008, Canada, video, color & B&W, sound, Farsi w/English subtitles, 17 min.
Broadcast from the international waters of the protagonist's bathtub, a legendary revelation of generational tensions and the struggles for freedom unfold. The camera glides forebodingly through hallways and metaphors; a young man in a wedding dress calls out for a husband, the blood of lambs fills a swimming pool, horses are contained and executed, and some twisted games with infants are played. Scrounging vintage footage of curious human practices and filmed entirely in Farsi, *Morning Will Come* begs to bathe you rather than show you.

NACOS DE PELE (BITES OF SKIN)

Leonardo Barcelos & Hélio Lauar
2008, Brazil, video, color & B&W, sound, Portuguese w/English subtitles, 15 min.
The fragile bonds of affection draw insecurity and helplessness into a human landscape. The aridity of a solitary experience of love is woven into the visual interplay of bodies and desert. This is the journal of a boy who acknowledges his own pain preceding the outcome of a loving relationship with another man.

MY DEAD BRAIN

Sarah Stuve & PJ Linden
2008, USA, video, color, sound, 9 min.
In an over-grown junkyard of forgotten toys, a tattered and threadbare lady-doll stuffed with fluff seems paralyzed. Entranced and propped against a tree in this sort of sun-saturated purgatory, a glistening television is her only window inward. With a temple-aimed revolver in place of a remote control, she flips through non-chronological incarnations of herself, reemerging each time as a different icon of womanhood: Mary, Marie, Marilyn...marriage. The Protagonist (played by the film's designer and producer PJ Linden) is "stuffed" quite horrifically with scenes depicting the fear and resentment of body-image, baby-making, and loss of time: this Marie Antoinette sneaks a cupcake and then is literally devoured by an aerobics class, Monroe's flesh is ripped clean off her face, and feminine sexuality is historically reduced to a role-reaffirming river of menstrual blood. Stylistically, it's a stunning and whimsical wonderland, color-saturated, and assembled with recycled materials. Each shot steals only milliseconds of screen time, so you have to over extend your eyeballs to take in the sensuous phantasmagoria. *My Dead Brain* might illustrate, in an exceptionally sumptuous way, what it's like embracing the goddess, rejecting the standard, and choosing something healthier.

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Facilitate This!

Facilitate This! considers representations of "the meeting" in queer imagination and history. How do we imagine meeting? How do we come together? Whether it is a collective house meeting, a feminist art collective, a direct action planning session, or a GLBT-specific NA, "the meeting" holds many of our fears and fantasies about collective possibilities.This program includes a montage of fabulous meetings from features and movements past; a selection of short films, including Bill Basquin's latest, and the premiere of *CASH FREE*, featuring Xylor Jane, Andrea Lawlor, Naima Lowe, Bernadine Mellis, Miranda Mellis, Juanita Nelson and Dean Spade; and presentations for the "perfect meeting" from kara lynch, Sarah Schulman, and Ginger Brooks Takahashi. *Facilitate This!* will be a lively, passionate, funny, inspiring and contradictory array of perspectives with space for collective and individual imaginings: live utopian gestures, deep listening, and creative movements. Don't miss this one!

EE Miller, guest curator. TRT: c. 75 min.

THE 10,000 MILE BIKE RACE: PART 1

Bill Basquin
2009, USA, Super8mm, B&W, silent, 5 min.
Commissioned for Bay Area Now 5 by kino21 as part of a live music-film-narration event, this film interprets a chapter from Alfred Jarry's 1906 novel, *The Supermale*. A race between a five-man bicycle and a locomotive results in a team victory.

THE POLITICS OF INTIMACY [EXCERPT]

Julie Gustafson
1974, USA, video, B&W, sound, 10 min.
"The setting for *The Politics of Intimacy*, a feature-length documentary, recalls the widespread consciousness-raising (CR) groups in the late '60s and early '70s inspired by the emerging feminist movement. In the tape Dr. Sherfy, one of the first doctors to write about female sexuality, and nine women of different ages, sexual preferences, and economic and social situations discuss their sexual experiences." – Video Data Bank

THE MAKING OF STOP MEN, MARKET STREET

Lovewars, (Siobhan Alluvalot & Sara Thustra, Eds.)
2008, USA, video, color, sound, English, 5 min.
A document of a 2007 installation on a busy San Francisco street.

CASH FREE

EE Miller with Bernadine Mellis
2009, USA, video, color, sound, 20 min.
A collective meets to hear a proposal; a former member vents, and two activists discuss some of the underlying issues. *CASH FREE* employs fantasy, documentary, and improvisation to expand conversations about sustainable artful living, struggles of individual queers working in groups, and tensions between public and private solutions to the challenges we share. *Free* supplementary zines will be distributed at the screening! Contributors to the project include: Xylor Jane, Andrea Lawlor, Naima Lowe, Bernadine Mellis, Miranda Mellis, Mecca Normal, Juanita Nelson and Dean Spade.

PLUS...PERFORMANCES BY KARA LYNCH, SARAH SCHULMAN, AND GINGER BROOKS TAKAHASHI!

kara lynch is an award-winning time-based artist. She is the director of a feature documentary: *Black Russians*, and is an associate professor of Video and Critical Studies at Hampshire College. She is a member of La Linea Interdiciplinario, a collective of women writers and artists in dialog across the US/Mexico borderlandia. Her current projects include: *Invisible* - an episodic speculative non-fiction, and *Oriental Express* - a collaborative live trio performance of dance, sound and image.

Sarah Schulman is the author of 14 books, most recently *The Mere Future* (novel) and *Ties That Bind: Familial Homophobia and Its Consequences* (nonfiction). She is co-founder with Jim Hubbard of MIX and the ACT UP Oral History Project. (www.actuporalhistory.org)

Ginger Brooks Takahashi is a visual artist and musician and a member of the hot new band "men." She was a founding member of the feminist art collective LTTR.

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FIG TREES

Fig Trees

John Greyson
2009, Canada, video, color & B&W, sound, 104 min.
In 1999, South African AIDS activist Zackie Achmat went on a treatment strike, refusing to take his pills until they were widely available to all South Africans. This symbolic act became a cause célébre, helping build his group, Treatment Action Campaign, into a national movement. Yet with each passing month, Zackie grew sicker...

Fig Trees is a documentary opera about AIDS activists Tim McCaskell in Toronto and Zackie Achmat in Capetown, as narrated by an albino squirrel, an amputee busker and St. Teresa of Avila. Telling the story of Zackie's treatment strike in song, and the larger story of the fight for pills on two continents and across two decades, *Fig Trees* performs musical and political inversion on the music and words of Gertrude Stein's 1934 avant-garde classic *Four Saints in Three Acts*. Using compositional techniques of chance, inversion, and polyphony, *Fig Trees* finds points of political harmony and musical convergence in operatic and documentary sequences that profile the overlapping stories of various activists: Tim McCaskell, Gugu Dlamini, Stephen Lewis, Simon Nkoli...and Zackie himself.

PLUS: JOHN GREYSON IN PERSON

An operatic documentary about the struggle of two AIDS activists – Canadian Tim McCaskell and South African Zackie Achmat. Both have fought tooth-and-nail for the provision of anti-retroviral drugs to treat AIDS. In John Greyson's film they are ably supported by Gertrude Stein, a singing albino squirrel, and St. Teresa of Ávila. *Fig Trees* is nonetheless based on true stories. Tim McCaskell has spent more than twenty years fighting AIDS and addressing the concerns of gay men. In Johannesburg in 1999, Zackie Achmat, who is himself HIV-positive, began refusing to take his medication; he said he would only continue his treatment if it were made freely available to all South Africans suffering from AIDS. His symbolic act caused a stir in the international arena. His private Treatment Action Campaign soon became a nationwide movement. Meanwhile, his own state of health continued to deteriorate...

John Greyson has edited documentary interviews, speeches made by both men, archive footage of press conferences and demonstrations, and, with the addition of music, has turned his film into an operatic scenario. The work combines the authentic struggle of two AIDS activists against the authorities and the pharmaceutical industry with a surrealistic narrative, at the centre of which is Gertrude Stein, who wants to write a tragic opera about Achmat and McCaskell and their saint-like heroics. To this end, she abducts the two men to Niagara Falls where she forces them to belt out complicated avant-garde arias. These arias are also authentic – having originated from Gertrude Stein's ambitious opera, Four Saints in Three Acts.

2009 TEDDY AWARD WINNER!

Teddy Jury Statement: With his familiar cheeky style, Greyson's operatic tour de force smashes conventional barriers of form and genre to reinvent the documentary. Integrating personal histories with an indictment of governments and pharmaceutical companies, *Fig Trees* colorfully expands the conversation about AIDS and AIDS activism from local struggles to global collaboration.

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NUGASE! PANIK MAHJONG

Luminous Darkness

After the success of *Homoccult & Other Esoterotica*, (co-curated with Richie Rennt), which premiered at MIX 2007, and went on to travel the world, this lineup of shorts is a second coming of satanic queers and psychedelic wild boys. This is a new set of magickal, sexually transgressive videos focusing on erotic ritual and performance. Here are more artists, spell-casters, wraiths and strays joining as part of the pact of Generation Hex, presenting videos dealing with sex, violence, the occult, magick, and other mystic esoterica. The title, *Luminous Darkness*, is from the first Cyclobe album (used with permission from Ossian Brown & Stephen Thrower). For extreme tastes.
Daniel McKernan, guest curator. TRT: c. 62 min.

LUIGI & LUCA ARE STUCK

Luigi & Luca
2008, USA, video, B&W, sound, 4 min.
Some say that love is about developing, that it is a dynamic condition that ties two people together, but when we try to conserve the shape, misunderstanding the original feeling, love turns into something else, the knot becomes a trap, attraction becomes rejection. We are facing the disaster without even understanding why. Love doesn't set us free but keeps us stuck in a dramatic spiral, where at the end all that you get is to kill who you love. We feel like a last century Mormon couple living isolated from reality, with no way to escape. There's no redemption: we are stuck. Shot in San Francisco. Music by Seth Garrison.

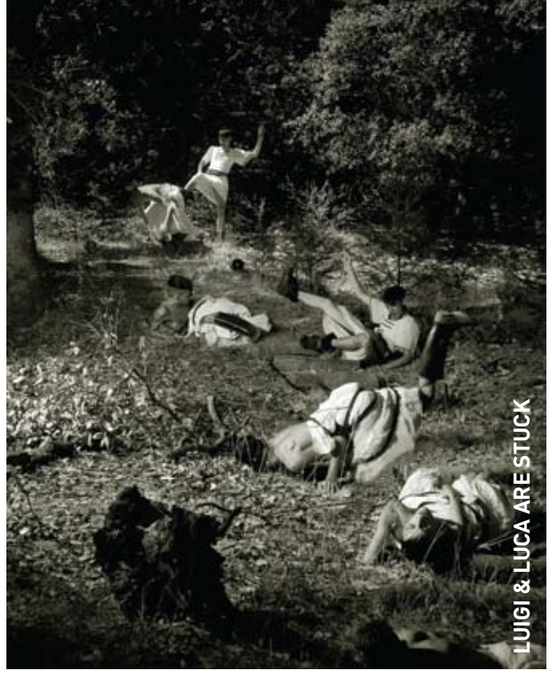
NUGASE! PANIK MAHJONG

Lukas Beyeler
2003, Switzerland, video, color, sound, 5 min.
Beyeler's work frequently takes the conceit of 'entertainment' and the found 'structures' of gaming and applies strategies of mirroring/twinning/pairing to subvert the normative, in the process creating heterotopic spaces for displaced desire. Referencing Japanese Manga, Anime, and Nugase (video games in which winning players are rewarded with short flashes of erotic imagery) Beyeler re-writes the rules by 'gaming the system.' In *Nugase! Panik Mahjong* frequent Beyeler collaborators Massimo & Pierce, a couple in real life, play against each other and are rewarded with images of their own shared love. Music made by Massimo & Pierce of Black Sun Productions (also known as the Anarcocks).

TRANSMISSION

Dominic Johnson
2009, UK, video, color, silent, 5 min.
In Dominic Johnson's performance, *Transmission*, a body tests its thresholds, in rhythms that rise and fall like music, or crisis. His aesthetic is one of melancholy excess, heady longing, and camp spectacle. The video presents edited excerpts from the work, which began as a response to the lost works of Freddie Herko, who danced himself to death in 1964, out of a fifth-story window. Johnson has presented solo performances at festivals in the UK, France, Slovenia, Croatia and Austria, and in clubs in London and Rome. He collaborated with Ron Athey on *Incorruptible Flesh (Perpetual Wound)* in 2006-07. He is a lecturer in the School of English and Drama, at Queen Mary University of London, and has edited two books, on Franko B and Manuel Vason.

TRANSMISSION (PHOTOGRAPH BY SERGE HOELTSCHI)



DOUWANNAFUNK?

Murphy Maxwell
2009, USA, video, color, sound, 5 min.
Video to music, marrying ritual magic with mundane terms by using simple puppetry and masks, dance and hardcore sex with psychedelic overtones. Try it on a friend.

I GOT NO STRINGS

Gio Black Peter
2009, USA, video, color, sound, 5 min.
There was madness, heartache, headaches, drunk rap, rapes, dumb teenage stripper babes, freshly showered and shaved from NY, London, Berlin, Paris , Italy, Tokyo & beyond. *I Got No Strings* is a kollection of videos documenting Gio Black Peter's travels from here to there in 2007-2009 with the Black Peter Group.

I PROMISE YOU HEAVEN

JodyJock
2009, USA, video, color, sound, 3 min.
A video work by the founder of the cult queer online zine *Prayers for Children*. The video is an extension of a photographic series of self-portraits where the artist acts as a guide for young men in a moment of transition. The subjects are generally being killed or killing themselves, but the staged, campy display reinforces death as a metaphor.

FUCK ME

Grant Singer
2009, USA, video, color, sound, 3 min.
Merging logic, absurdity, and satire, this work recontextualizes the "sex tape."

MEET MURDER MY ANGEL

Black Sun Productions
2004, Switzerland, video, color, sound, 9 min.
A short film by Massimo & Pierce, Carlotta Steinemann and Lukas Beyeler. With Massimo & Pierce, Ennio Nobili and Iris La Liner. A disturbing tale of sound and vision, surrounding the loss of Innocence: about crossing over the Threshold, about Desire and Despair. There is no way back from an Angel. Filmed at the legendary StrafBar and featuring Massimo & Pierce in their Ghost Boys personas. A love song for the Children of the Black Sun, a Testament and a Manifesto: THE KEY TO JOY IS DISOBEDIENCE.

BESTIARY

Lee Adams, 2007/8, UK/USA, video, color, sound, 5 min.
Bestiary was recorded during a live performance at the Cock in NYC in November 2007. The performance featured a giant white rabbit (a nocturnal creature, signifying the moon who dies every morning and is resurrected every evening) involved in a Hermetic act of self-sacrifice, referencing Yukio Mishima's famous Seppuku (ritual disembowelment). The video footage, shot by Slava Mogutin, has been warped and twisted to create a grotesque, psychedelic, kaleidoscopic vision, a bestiary of monstrous imaginings dredged from the depths of the collective unconscious using a process inspired by British occultist, artist and father of Chaos Magic Austin Osman Spare. The soundtrack "It's in My Blood" by Coil is used with the kind permission of Peter Christopherson.

THE INABILITY TO BE LOOKED AT AND THE HORROR OF NOTHING TO SEE

Zackary Drucker
2009, USA, video, color, sound, 18 min.
Based on a live performance that took place at Steve Turner Contemporary in Los Angeles. The piece takes form as a group meditation: viewers are directed, by a disembodied voice, through a series of breathing exercises, new-age visions, and dysphoric confessions, all the while being instructed to pluck out the hair from the androgynous, stripped body of the artist, which is positioned in the center of the room.

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Stepping Out of Time

Breaking down the language of dance, and luring the human form into new realms of cinematic experimentation, the films in this program are stories told primarily with the body, and its capacity to communicate with its shape and momentum. These are performer-driven expressions of motion. Centuries of tried and true technique have not convinced these restless artists to step in time...

Curated by the Festival Programming Committee. TRT: 56 min.

IF THE SHOE FITS

Chris Scherer
2008, Australia, video, color, sound, 9 min.
A young man confronts his identity in a public restroom as devilish creatures, represented by two divergent drag queens, *pas de trois* with him as he relinquishes his inhibitions and paints the facility with his body. With the innovative use of lighting and projections, Scherer transforms the cruising ground into an arena for the tormented psyche of the striking protagonist. *If the Shoe Fits* took the *Dance On Film* award this year at the Australian Dance Awards.

THIS PLEASANT AND GRATEFUL ASYLUM

Arthur Aviles
2009, USA, video, color, sound, 8 min.
Performed for the first time in 1999, and now brought to the screen. "There is nothing vague about *This Pleasant and Grateful Asylum*, an unflinching duet [that] at first seems a silly nod to Martha Graham's 'Lamentation,' as two shapes tussle inside a stretchy purple sack. Then two knives rend the fabric and Neil Totton and Brandin Steffensen emerge naked, juxtaposing politely formal dance moves with insistent kisses." —Claudia la Rocco, *New York Times* [Music: J.S. Bach's Italian Concerto—played by Glen Gould]

ERIC MOE'S IDYLL

Suzie Silver & Hilary Harp
2008, USA, video, color, sound, 7 min.
Phalloi Phaerie emerges from the wood. Forest nymphs with carnivorous flowers begin their mating rituals in a playful, polymorphously perverse return to Arcadia. A meeting of Jack Smith and Sid & Marty Krofft in an early Kate Bush music video on a sylvan summer day in southwestern Pennsylvania.

BURNING PALACE

Mara Mattuschka & Chris Haring
2009, Austria, 35 mm on video, color, sound, 32 min.
A stage, marble columns, the red curtain closes: "You only have a split second of a pose to multiply your transgression." This first statement introducing the opening sequence sounds like provocative instructions. The game of five figures ensnared in erotic innuendos is more appearance than reality: the pornographic poses can be interpreted as sexual simply by the shadows they cast. In the glowing light, they are actually five protagonists warming up for a night in the Burning Palace Hotel.

Precise physical work with the body has seldom experienced such a condensed cinematic counterpart as it does in Mattuschka & Haring's new film. In subtle tableaux vivants sweaty bodies awake from a turbulent, dream-filled night at the hotel, loll male and female bodies out of grotesque poses into a scene of border transgression: between objects and bodies, sounds and melodies, and genders arise those categorical transgressions and shifts so typical for Mattuschka. A mimetic communication takes place between the beings (are they really people?) populating this palace in an urgency of gestures entirely characteristic of the filmmaker, which is seemingly produced through the immense, yet astonishingly discrete proximity of the camera to the bodies.
The alienated soundscape of breathing, singing, and speaking provides the logical architecture for the visual development, and determines the chronology of the events, the carnivalesque of the gestures, and the materiality of the bodies with an increasing uncanniness (the palace as hotel, as heterotopia). From *Paris is Burning* to this *Burning Palace*: it's just a stone's throw."—Andrea B. Braidt as translated by Lisa Rosenblatt

FRIDAY
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LOCATION:
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Travel Queeries

Elliat Graney-Saucke and Margaritte Knezek
2009, USA/Germany/UK/Poland/Serbia/Denmark/Spain/Italy, video, color, sound, 68 min.

Travel Queeries is a feature documentary film that explores the life, culture, art and activism of queer individuals and groups throughout a selected group of European cities. Originating from the success of a short film shot at an international alternative queer conference in 2005 (Queeruption, Barcelona), a larger team of filmmakers joined together along with an international group of collaborating artists to produce this groundbreaking feature-length film about radical queer identity and community within contemporary Europe.

Travel Queeries focuses on exploring "queer" as a political identity in 21st century urban Europe, looking at how language and identities translate over cultural and physical borders. The term "queer", sometimes used in the United States as a unifying umbrella term for people who are LGBTQI, is also used by a progressive youth movement and academia and has many varied interpretations when brought into cross-cultural context. While once a derogatory term, queer as a self-identity has become a significant political moniker in the international context for those living outside sexuality and gender norms.

Through interviews and live action footage, *Travel Queeries* discloses and compares how individuals, groups, and communities define and use queer. The film gives insight into radical and innovative actions and projects that push against and create an alternative to the commercialization of gay culture, and thus brings to light a subculture that operates for the most part under the radar of the LGBT mainstream. *Travel Queeries* takes the viewer to queers explaining the first Pride in Serbia, shifts focus to artistic activism against fashion week in Milan, and continues with stories of the rich and historic drag scene in Berlin, a queer anarchist black-lingerie block at London Pride, and the queer squat scene and organizing of the 8th international Queeruption in Barcelona. Through these varied and unique examples, the film demonstrates an ability to invite audiences into the lives of those living outside societal confines.

In using digital video mixed with Super8 as mediums, *Travel Queeries* maintains a homemade and accessible filmic atmosphere, enabling the viewer to relate organically to the experience. With a strong transnational soundtrack accompanying stop-animation segments, video art and music videos, as well as visual art and photographs from European artists, the film culminates in giving an enthused and upbeat visual landscape through which the stories of these individuals are told.

Environmental portraiture, used to show mixed and varied spaces, helps to complement each person's story and places them within the context of their culture. With this in mind, most interviews were filmed in settings with natural lighting or with available indoor lighting to maintain authenticity. A variety of events captured on handheld cameras allows the viewers to feel as though they are sharing the same space and time with the narrative.

Travel Queeries is a tool for bridge-building, through storytelling, between diverse communities within the LGBT/queer community and will increase people's knowledge and perspective of queer European culture. Already, through focus group screenings in both the US and Europe, audiences have voiced amazement at the lack of knowledge or access to information in the US about these situations and communities of queer activists and projects coming out of Europe. In addition there has been great feedback from individuals within the European queer community who feel inspired and validated by this documentation of the work they are doing and by being positively portrayed within the media.

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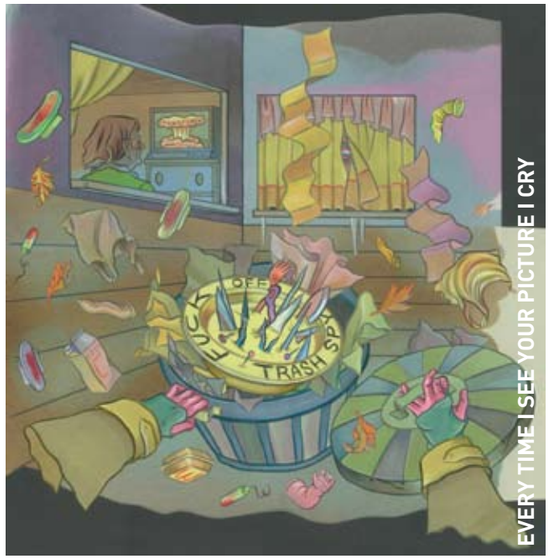
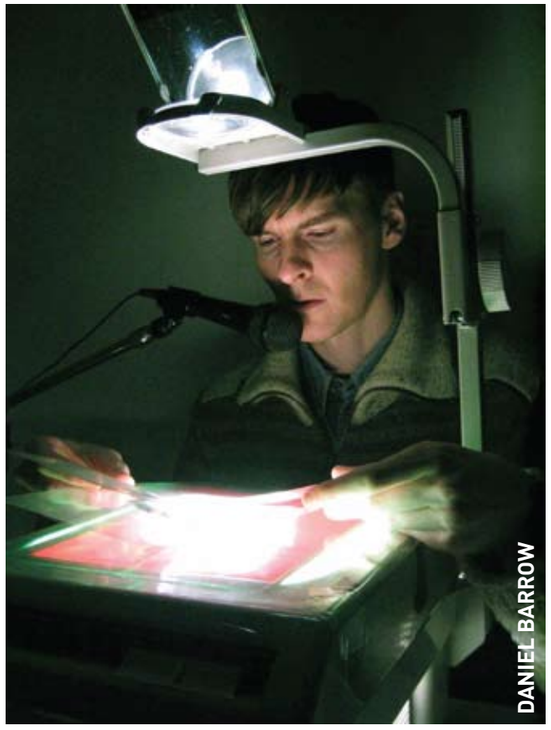
every time I see your picture I cry

Daniel Barrow, 2008, Canada, overhead transparencies, color, live & recorded sound, 60 min.

After his piece *Looking for Love in the Hall of Mirrors* showed at MIX's Opening Night in 2007, Daniel Barrow is back. Awarded the 2008 Images Prize at its premiere, Daniel Barrow's newest "manual animation" combines overhead projection with video, music, and live narration to tell the story of a garbage man with a vision to create an independent phone book chronicling the lives of each person in his city. In the late hours of the night, he sifts through garbage, collecting personal information and then traces pictures of each citizen through the windows of their homes as they sleep. What he doesn't yet realize is that a deranged killer is trailing him, murdering each citizen he includes in his book, thus rendering his cataloging efforts obsolete. The garbage man is a failed artist who fears becoming subject to the grip of something overwhelming. This animation traces his attempts to slow down and creatively reflect, in a process of coming to terms with his own self-loathing and fear. Original Soundtrack by Amy Linton.

Daniel Barrow is a Winnipeg-based media artist, working in performance, video and installation. He has exhibited widely in Canada and abroad. Recently, Barrow has exhibited at the Museum of Contemporary Art (Los Angeles), New Langton Arts (San Francisco), and the Contemporary Art Gallery (Vancouver). Since 1993, Barrow has used an overhead projector to relay ideas and short narratives. Specifically, he creates and adapts comic book narratives to a "manual" form of animation by projecting, layering and manipulating drawings on mylar transparencies. Barrow variously refers to this practice as "graphic performance, live illustration, or manual animation," using obsolete technologies to present written, pictorial and cinematic narratives centering on the practices of drawing and collecting. Barrow has exhibited widely in Canada and abroad. He has performed at the Museum of Contemporary Art (Los Angeles), the Rotterdam International Film Festival, the Contemporary Art Gallery (Vancouver), and the Gene Siskel Film Center (Chicago). Barrow is the 2007 winner of the Canada Council's Victor Martyn Lynch-Staunton award and the 2008 winner of the Images Festival's Images Prize. Barrow is represented by Jessica Bradley Art + Projects, Toronto.

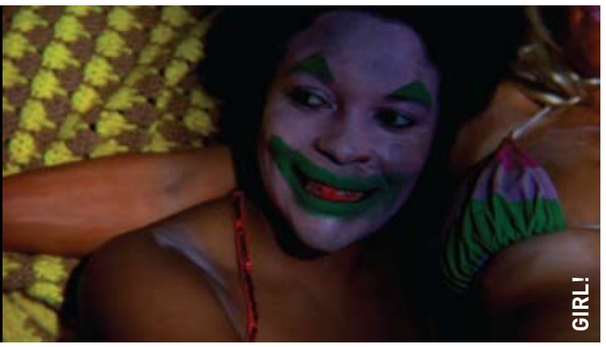




FRIDAY
NOVEMBER 20, 2009
10 PM

never satisfied

A program of international subversion, and a swift kick in the pants to conformity. These are the documents of an ever-increasingly swift move to undermine the safety of traditional gender and sexuality. They layer conventional mainstream images with missives from the frontlines of queer, allowing the truth of our constructions to be glaringly obvious. Reworked video and film footage allow us to go to the edge of intimacy, to taste the texture of our aesthetics, to imagine eroticism without relying on restrictive formulas of desire and embodiment.
Curated by the Festival Programming Committee. TRT: 73 min.



GIRL!
Justin Kelly
2009, USA, video, color, sound, 10 min.
A post-Halloween sleepover opens another dimension into debauched, smeared, day-glow storytime. This video uses gentle, awkward pauses to capture the intimacy of these trashed out characters. The guests trade tales about pervy sex in common spaces, painting an insider's picture of backroom queer carny shop talk.

PROJECT B*MBI
Kristin Galvin
2007, USA, video, color, sound, 5 min,
*Project B*mbi* contains three classic scenes from the disparate genres of animated feature, pornography, and epic drama. Scenes were reframed, re-cut, and restructured for specific formal and textual juxtapositions and permutations. The chosen scenes contain the most memorable, climactic, and sometimes most traumatic plot points. The editing choice of opaquely layering and physically braiding these classic texts gives the viewer the unique and surprising opportunity to simultaneously watch the films unravel. By layering the texts, the narratives and characters not only commingle, but each text provides a critical lens through which to view and recontextualize the other two films. *Debbie Does Dallas*' fairy tale quality is emphasized through Bambi, while its American, Texas-centricity is reinforced by *The Deer Hunter*. Bambi, read through Freudian sexual desire as implied by the pornographic sex in *Debbie Does Dallas*, becomes a Freudian Oedipal drama; death of the mother leads to Bambi's identification with the father in order for him to reproduce and inherit the role of Prince of the Forest. In *The Deer Hunter,* homoerotic tension between best friends in a war buddy movie and the hyper-phallic battle of Russian roulette between Robert Deniro and Christopher Walken is now elucidated when viewed through *Debbie Does Dallas*.

LOVE EFFECT
Juana Awad
2007, Canada, video, color, sound, 7 min.
Slow moving forms, solar digitization, and deconstruction of flesh, hair, limbs and crevasses imply copulation. Video footage is abstracted, creating an effect similar to the spider web cracks of a shattered mirror, obscuring physical bodies into a geometric manifestation of liquid visual poetry.

GOLDEN DIAMONDS
Julián Vargas
2008, USA, video, color, sound, 3 min.
Augusto and Rosetta Guerrero, both played by Julián Vargas, demonstrate their love and affection for golden high-heeled shoes, reflecting the universal charm and power held by a classic fetish object.

LEZZIEFLICK
Nana Swiczinsky
2008, Austria, video, color, sound, 7 min.
Lezzieflick provides the viewer with pulsating sonograms of kisses, and fractal vaginal (G_d knows we need more!) fisting, which collectively crumple the pages of mainstream pornography. This digital video collage uses Lichtenstein-esqe blowouts of orange and pink pixilations, warping and animating still images from magazines. A score by Lonesome Andi Hotter couples electro-minimal piano strikes with panting and breathing.

PLUS: A SUPER-8 SURPRISE BY STEPHEN KENT JUSICK

UNTITLED PETER BERLIN PROJECT
Mariah Garnett
2009, USA, 16mm, color, silent, 2 min.
Untitled Peter Berlin Project playfully addresses issues of gender and viewership. I don the coded outfits of gay male hyper-sexuality, and strike various eroticized poses. Some of these poses and outfits are directly lifted from gay male porn icon, Peter Berlin, and others are my own interpretations of this kind of highly coded and fetishized masculinity. The eroticism of the piece directly conflicts with the body performing it. Beyond this is the layer of my own intervention in the form of animation. The labor of this work – me looking at and painstakingly altering my own image – functions as a kind of narcissistic gesture. It is at once loving and violent, and displays the central conflict of the piece. While I am deeply connected to this specific erotic ideal, my attempt to perform it is inherently problematic. And so the piece becomes about looking and the central questions becomes, "who is cruising whom?"
— Mariah Garnett

HIDDEN
Angeliki Tsotsoni
2008, Greece, video, color, sound, 4 min.
A scene of gear-enhanced breath play and forced shaving disrupts an animated frame of color, then blends together into an exploration of the texture of fetish aesthetics. Using video technology, Tsotsoni attempts to transform recognizable images into pure color and shape.

GALACTIC DOCKING COMPANY
Clark Nikolai
2009, Canada, video, color, sound, 3 min.
With tongue in cheek, Clark Nikolai cleverly fuses vintage film footage from outer space and ground-control rooms with short clips of bareback docking. Much to our delight, these two seemingly unrelated acts find a way to collaborate.

FRUITCAKE
Sara Kaaman & Ester Martin Bergsmark
2009, Sweden, video, color, sound, English & Swedish, 7 min.
Fruitcake offers up the anus as the forbidden fruit. Avoiding identifying face shots, the film explores sex in relation to moist orifices of fruits and bodies. A conglomeration of tight, intimate shots of fingers in ripe fruit, probing holes wet with saliva, tongues exploring the taboo taste of dripping skins. This is sex without gender: wet, blurry and "never satisfied." Music by Fax 'n' Wolf.

AIDS CONFERENCE COCKSUCKERS
Charles Lum
2009, USA, video, color, sound, 15 min.
Hybrid AIDS AutoDocumentary, amateur porn, Observational Journalistic Document: *AIDS Conference Cocksuckers* takes us into the fray, from the aggressive sterility and properness of the conference setting, to the frontlines of determined protestors, and back... into the bathroom. Playing with different meanings of consumption and rejection, Lum provokes us to spit out the truth.

POP
Heather Wodrich & Sadie Lane
2009, USA, video, color, sound, 10 min.
A feminist take on some of Andy Warhol's early films, with split screens and disjointed music suggesting *Chelsea Girls*, and a direct reference to *Blow Job* in a long shot of a woman's face while she is getting head. And speaking of feminism in the sexual avant guarde of the late 20th century, there is also a delightful self-examination with a hand-held mirror and an Annie Sprinkle-style close-up of a star's cervix.

FRIDAY
NOVEMBER 20, 2009
12 MIDNIGHT

MISANTHROPIC MANIA

These defiant dysfunctional, deviant heroes show unapologetic displays of camp, gender anarchy, bodily fluids and boundary bashing. It's a tsunami of expression, releasing frustration against the co-optation of queer, crashing down the walls of static identities. They're not easy films to watch, but as this program builds, the tensions evoked by these films will be released through a calling down of collective catharsis in a live urban primitive ritual.

Curated by the Festival Programming Committee. TRT: 58 min.

LULLOLOLLI

Nica Ross
2009, USA, video, color, sound, 9 min.
Take a ride on this wild riff on *The Wizard of Oz*. With lushhh costuming, location and props, Ross sets a decadent stage as Dorothy is attacked by acrobatic lollipop guilders and sex-crazed lullaby leaguers. If Coney Island wasn't seemingly abandoned during this video shoot, the cast may have been carted off to the local precinct or Bellevue. "Eat a Dick," Dorothy!

SKINNY TEETH

Jennifer Reeves
2001, USA, video, color, sound, 7 min.
Appropriated audio from motivational tapes and raw hewn video footage of the exploits of two punk girls creating a disturbance in an Ohio Mall (circa 1988) challenge the great society of the American heartland. A savvy examination of hard-edge adolescent aggression and an attack on 'proper' codes of behavior.
The future is yours. – Karyn Riegel, Occularis

I shot my source material, as an Ohio high school punk (1988), in a mall and at home with a few of my queer and rowdy friends. I decided to rescue the deteriorating VHS footage using and emphasizing the signal break-up to effect my degraded memory and hope[-lessness] of youth. I added a layered soundtrack with bits of patriarchal pronouncements, music, and the girls themselves asserting their rebellion with jokes, role-playing and shenanigans at Sears. I kept the tone of the piece true to my perspective of the world at the time. It is sarcastic, biting, and avoids the cliché of looking back on troubled times from a more 'knowing' adulthood. The time period depicted in *Skinny Teeth* was by no means as fun as this particular day captured on video. On other occasions my friends and I were kicked out of the mall, fighting or bored silly!
– Jennifer Reeves, 2001

AIDS CAMP, OR, SURVIVAL INTO THE 21ST CENTURY

Gary Fembot
2009, USA, video, color and B&W, sound, 26 min.
AIDSploitation has arrived! Experience lazy activists, conspiracy psychics, a commune of free lovers, medicinal non-compliance, mad sex freaks, and toilet brush bathing all at AIDS CAMP! Shot on Super8mm with dubbed sound, Gary Fembot creates a stylized universe packed with Queer culture references, refracting and distorting discourses of queer contagion and resistance.

HOLY SMOKES!

Asher Hartman
2007, USA, video, color, sound, 10 min.
Displaying a certain ironic indulgence of repetitious comments on gender, Hartman queers the tired old drag king show, exponentially. This hard look at masculinity shows no mercy and unearths sick and twisted conventions while disregarding acceptable critiques. *Holy Smokes!* rejects conventional discourse and supplies a much needed catharsis.

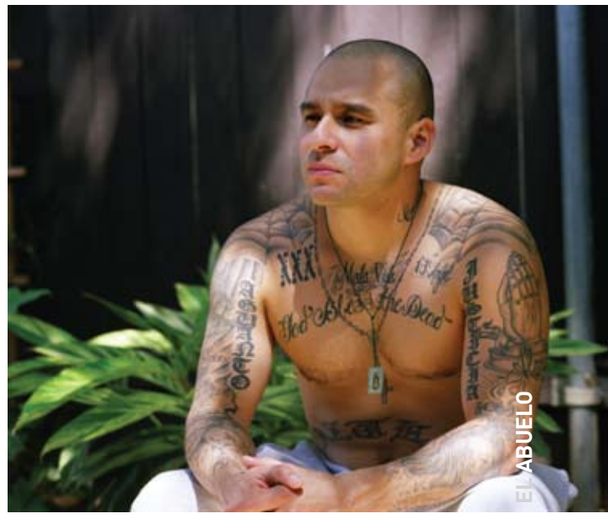
2ND & 4TH: AN AFTERNOON AT 'NO ELEPHANTS'

Q.U.R.A.S.H Co-Lab (Queers United Resisting Assimilation into Social Heteronormativity)
2008, USA, Super8mm, color, live sound, 6 min.
From the intersections of pervy identities and peculiar sexualities, this document is presented as an unadulterated exploration in ecstasy. A transman and a non-transman make a home movie of an afternoon indulgence in blood ritual/play piercing. They are observed [out of shot] by a sibling-journalist, and two intimate partners, one of whom films the event. This film is intentionally unedited to preserve the immediacy of the original event. The presentation of this document, with live drumming and artist participation, is an attempt to fashion an inclusive haute-bas community ritual release. The artists performing this piece invite audience participation.

SATURDAY
NOVEMBER 21, 2009
6 PM

MIRRORS, SMOKE AND GLASS

So often behind the camera, filmmakers can shy away from exposing themselves on-screen or discussing the artist's process. Through lenses and glass, distorted in mirrors, in retrospect and in spectacle, fragmented, pieced together and embedded in their surrounding environments, the artists in this program render reflections of themselves or paint a portrait of other artists. Diverse approaches to portraiture make for a mosaic of artists-turned-characters. They are disobedient, othered, fragile, self-mocking, honest, non-conformist and sensitive. They are dreamers, aliens, family-members, failures, lovers, past-selves. These familiar contradictions make for reflections we can each see a glimpse of ourselves in. **Curated by the Festival Programming Committee. TRT: 52 min.**



EL ABUELO

Dino Dinco
2008, USA, video, color, sound, English, 4 min.
Delicate, light-saturated shots of San Antonio poet and educator Jimenez ironing pair beautifully with a reading of his poem "El Abuelo." Meditating on the act of pressing a perfect crease into a tee-shirt conjures the memory of Jimenez's "first vato" – his first love of another man. The act of ironing becomes a metaphor for precision in queer seduction—balancing perfected performances of masculinity with the intimacy of the male gaze.

KAJITU (SOME DAYS AGO)

Takehiro Nakamura
2008, Japan, 8mm and video, color, sound, 6 min.
525,600 minutes or 365 days. The artist is a fleeting figure in *Kajitu (Some Days Ago)*. Examining his body and surrounding environments through thick glass or glimpsing himself in mirror-like surfaces, Nakamura creates a self-image constantly distorted and partly obscured. *Kajitu* is a lush, tactile film that contemplates time, transience and form with simple, beautiful observance.

THE ART OF AUTOBIOGRAPHY: REDUX II

Dana C. Inkster
2008, CANADA, video, color, sound, 4 min.
Chopped clips from Inkster's documentary *The Art of Autobiography* bled into a television-induced reverie. Abandoning traditional non-fiction formats, Inkster reinvents and reconfigures memory, envisioning the path of discovery of one's origins. *The Art of Autobiography: Redux II* questions the sturdiness of "truth" and invites instead a glimpse of self-made storytelling.

BRUCE LEE IN THE LAND OF BALZAC

Maria Thereza Alves
2007, France, video, color, sound, 3 min.
The breathtaking French landscape of Sache is subverted by bizarre sounds of Bruce Lee yelping and bellowing mid-battle. Alves explores her otherness as a Brazilian artist in European territory by inserting the unusual into a portrait of natural terrain glorified in the writings of Honoré de Balzac. Sache's untouchable, fog-enveloped beauty is rendered utterly alien, and alterity becomes inescapable in this exploration of clashes.

DREDGER

REALITY RECYCLING

FAMILY LIVING

I & I. WE.

DREDGER
Earl Moloney
2007, Canada, video, color, sound, English, 9 min.
Dredger (n): An apparatus for bringing up objects or mud from a river or seabed by scooping or dragging. Weaving together seven years of footage with rhythmic ruminations on being, becoming and straddling the unclean lines of identity, Earl Moloney unearths the harmony of his disparate, mixed up parts. Picking up the fragments of all that falls apart so easily, *Dredger* calls for ally-ship, alliance and community against the odds of disillusion, disconnection and division.

FAILURE
Nelson Henricks
2007, Canada, video, color, sound, 7 min.
Henricks comes in and out of camera view, performs gendered beauty rituals in intimate close-ups and plays text off of image in this video about video-making. Set to the melodramatic tones of Nina Simone, *Failure* reveals the constant, sometimes unavoidable, self-awareness of the artist. In revealing shots, he explores artists' golden hopes and underlying doubts about being able to translate inner intentions into provocative, communicative art.

TRANNY TRIPTYCH
Morty Diamond
2008, USA, video, color, sound, 9 min.
Two trans artists turn towards one another to look inwards at themselves. Performer Glenn Marla and filmmaker Morty Diamond place their bodies in parallel formation, sprinkle candy all over themselves and conjure childhood memories and reflect on outside expectations placed on their bodies. Images of the two in tryptich split screens border their conversation, portraying childhood companionship, affinity and brotherly affection.

FAMILY LIVING
Kate Huh
2009, USA, video, color & B&W, sound, 4 min.
A self-portrait of the artist is constructed through a video collage of her different families. Huh first traces the past roots of her birth family and later imagery reveals the life she has shared with her found queer family. Pairing visual collage with a recording of Gertrude Stein's *The Making of Americans*, *Family Living* brings personal family representations to a broader queered context of American family life.

I & I. WE.
J. Bob Alotta
2008, USA, video, B&W, sound, 3 min.
A fictionalized encounter drawn from real-life desire. On an elevated NYC subway train, a young queer named Bob cruises a beautiful older butch. Filmmaker Alotta brings hirself invisibly into the mix, rhythmically narrating inner thoughts on desire and the familiar—recognition and mirroring—as the heated passing-by ensues.

REALITY RECYCLING
Kori Klima
2009, Germany, video, color, sound, German w/English subtitles, 2 min.
In a photobooth in Germany, a striking genderqueer switches between the possible expressions of genders and identities only to find each image too confining. Complimented by an upbeat soundtrack, *Reality Recycling* joyfully rejects gender-mainstreaming.

SATURDAY
NOVEMBER 21, 2009
8 PM

Bigger Than Life: Experimenting With Sex
AVANT-GARDE, BEEFCAKE AND HARDCORE A PORN HISTORY SHOW

ADMISSION: $15

"Sex was probably lived more creatively [in the seventies]... than at any other time in history," observed Arthur Danto in his book on Robert Mapplethorpe. Gay filmmakers in the 70s—in the art world, among the beefcake mail order entrepreneurs and early commercial hardcore theatrical directors—all looked to one another in order to figure out how sex should be portrayed on film. And the experimental films of Kenneth Anger and Andy Warhol, the beefcake films of Bob Mizer and the early gay porn movies of Wakefield Poole, Jack Deveau, Fred Halsted and Joe Gage captured gay male sexuality as it emerged from the repressive culture of the 50s and early sixties before Stonewall.

Join author **Jeffrey Escoffier** and his guests, including gay erotic film pioneer **Wakefield Poole**, who went from dancer at the Ballets Russes to choreographer on Broadway, where he worked with Noel Coward, Marlene Dietrich, Tallulah Bankhead, Liza Minelli, Bob Fosse and Stephen Sondheim, and ultimately to become the director of *Boys in the Sand*, the first commercially successful porn movie which paved the way for straight porn classic *Deep Throat* a year later. Over the course of his career, Poole experimented with many different styles of erotic filmmaking, including his classic *Bijou*. Working in the creative milieu of New York in the 1970s, Jack Deveau (1935-1982) and his partner **Bob Alvarez**, made a series of erotic movies that drew upon the techniques of experimental filmmaking, Andy Warhol, and 1960s style documentaries. In addition to working with Jack Deveau, Alvarez worked as a film editor for public television and on documentaries such as *Woodstock*. **Joe Gage** modeled his movies on the Hollywood B-movie. His trilogy, his first three movies—*Kansas City Trucking Co.*, *El Paso Wrecking Corp.*, and *LA Tool and Die*—are cult classics that helped capture a unique vision of masculine sexuality. They contributed to a new image of gay masculinity. After a 17 year hiatus, Gage returned to gay porn in 2001 and continued to produce movies that portray men having sex with men. Contemporary porn star, writer, editor and director **Owen Hawk**, who starred in Jerry Douglas's award-winning *Buckleroos* in 2004, and founded his own company Dark Alley Media in 2005, has continued in the tradition of experimenting in the explicit cinematic portrayal of gay male sexuality.

JEFFREY ESCOFFIER
Jeffrey Escoffier writes on sexuality, gay history, music and dance. He is the author of *Bigger Than Life: The History of Gay Porn Cinema from Beefcake to Hardcore* (Running Press/Perseus Book Group, 2009) and *American Homo: Community and Perversity* (University of California Press, 1998), and he edited *Sexual Revolution* (Thunder's Mouth, 2003), a compilation of the most important writing on sex published in the 1960s and 70s. He has also written a biography of John Maynard Keynes (Chelsea House, 1995) and edited, with Matthew Lore, *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration* (Marlowe, 2001) on the choreography of Mark Morris. He has written for *The New York Times Book Review*, *The Nation*, *The Utne Reader*, *The San Francisco Chronicle Book Review*, the *Journal of Homosexuality*, and *Qualitative Sociology*. He has taught economics, LGBT Studies and sexuality at San Francisco State University, the University of California in Berkeley and at Davis, at Rutgers University, and at the New School University. From 2007-2009 he was a Visiting Scholar at the Center for the Study of Gender and Sexuality of New York University. For the last decade, he has worked in Health Media, Communications and Marketing in New York City.

OWEN HAWK

JOE GAGE

WAKEFIELD POOLE

JEFFREY ESCOFFIER

SATURDAY
NOVEMBER 21, 2009
10 PM

Creepy Dirty Girlie

Complications abound in the vast sexual landscape of all those who are girlie in some way or other. Millennia of repression, medical study, mythology and obsession have added layer upon layer of meaning to every facet of women's sexuality; and as sexual beings located in this context, all of us have a relationship to this legacy. As a result, we are steeped in cultural beliefs, histories and mythologies about women's sexuality that impact our desires no matter our gender or attractions. *Creepy Dirty Girlie* includes both direct and indirect examinations of dark and queer aspects of women's sexuality not often seen in our commodity-driven media. We see desires that are unresolved, elude a single meaning, and extract pleasure where it has often been denied. Some filmmakers approach this subject with reverence and others with a light touch. But like the story of the blind monks examining an elephant, each perspective adds to our understanding and simultaneously takes us further from any singular ideas or final definitions. Viewers will be treated to explicit images including various sex acts, fetishes, menstrual blood, nightmarish weddings, pissing in public, excessive make-up, gender bending, food, death, decay, household chores and pornography. You know, girlie stuff.

Curated by the Festival Programming Committee. TRT: 73 min.

CARNAVAL INESQUECÍVEL (UNFORGETTABLE CARNIVAL)

Pedro Severien
2007, Brazil, video, color, sound, 6 min.
A woman encounters perils all around, starting with an alcoholic husband. A sensuous adventure begins with a shot and the kiss of another woman. She escapes through the streets, clubs and beaches, avoiding monstrous dolls, bizarre masks, drunkenness, fake heroes and villains, a fashion parade, men drinking gasoline, and waterfalls of urine.

PROJECT B*MBI

Kristen Galvin
2007, USA, video, color, sound, 5 min.
*Project B*mbi* contains three classic scenes from the disparate genres of animated feature, pornography, and epic drama. Scenes were reframed, re-cut, and restructured for specific formal and textual juxtapositions and permutations. *Debbie Does Dallas*, *Bambi* and *The Deer Hunter* are layered upon each other with no new material, yet with a new critical perspective on all three.

ONE USELESS PRICK

Emma Blackwood & Paul Blackwood
2004, UK, video, color, sound, 7 min.
In between cigarettes and compulsive cleaning, a woman named Phyllis Gash receives heartbreaking news about a sex toy. Animation and musical interludes provide insight into her private world, as do letters exchanged with Fuckhead Twad.

120 SECONDI

Phil rouge
2008, Italy, video, color, sound, 2 min.
120 Secondi wordlessly captures two brilliant moments of intense desire, bondage and fear between women, one older and one younger.

KIP MASKER

Maria Petschnig
2007, Austria/USA, video, color, sound, 4 min.
Kip Masker is made up of barely moving stills of a body wrapped and squeezed in clothing. The wrapping distorts the body to sometimes seem unfamiliar and unrecognizable and sometimes seem like a puppet or a doll. The film questions the body itself and touches on the borders of a formal/abstract perspective.

LASH

Elka Kerkhofs
2008, Australia, video, color, sound, 6 min.
Lovers unite and are parted in past lives in this visually stunning animated short. Touch is the catalyst for their journey through time and for repeated persecutions in conservative religious societies. The otherworldly animation combines traditional pixilation techniques, rotoscoping and live action performance with the more traditional hand drawn backgrounds.

POP

Heather Wodrich & Sadie Lune
2009, USA, video, color, sound, 10 min.
A feminist riff on some of Andy Warhol's early films, with split screens and disjointed music suggesting *Chelsea Girls*, and a direct tribute to *Blow Job* in a long shot of a woman's face while she is getting head. And speaking of feminism in the sexual avant-garde of the late 20th century, there is also a delightful self-examination with a hand-held mirror and an Annie Sprinkle-style close-up of a star's cervix.

SOMETIMES YOU FIGHT FOR THE WORLD, SOMETIMES YOU FIGHT FOR YOURSELF

Pauline Boudry & Renate Lorenz
2004, Germany, video, color, sound, 5 min.
Starring a gender-queer duo miming the words to the song "Her Story" from the band The Flying Lizards, the lush garden dramatization serves to enhance the critique contained in lyrics like, "I blame our books/I blame the tv/I blame top twenty for my jealousy."

HIDDEN

Angeliki Tsotsoni
2008, Greece, video, color, sound, 4 min.
Hidden transforms a woman-on-woman fetish scene into pure color and shape, where simple red lines and textures finally yield to hoods, gasmasks and hoses.

TO ALL THE BOYS I'VE LOVED BEFORE

Ariel Smith
2008, Canada, video, B&W, sound, 5 min.
While waiting for the phone to ring, a woman applies make-up, bakes a cake and eats it in celebration of herself.

GOLDEN DIAMONDS

Julián Vargas
2008, USA, video, color, sound, 3 min.
Augusto and Rosetta Guerrero, both played by Julián Vargas, demonstrate their love and affection for golden high-heeled shoes, reflecting the charm and power held by a classic fetish object.

STROKES

Mika Kiburz
2007, USA, video, B&W, silent, 2 min.
A rhythmic exploration of the space between the artist and the art, the pair of lovers, and the film edit. Quick cuts and silence evoke a fleeting intimacy.

HEY F*** FACE

Amber Dawn
2008, Canada, video, B&W, sound, 5 min.
*Hey F*** Face* is part two of a three-part series of short video poems that explore the puzzling and often hazardous task of being human. Medical specimens, gender bending Christian clergy and kinky sex are just a few of the topics elucidated by the narrator. Originally shot on black and white Super-8 film, *Hey F*** Face* was created as part of the Project 8 Boot Camp, 2008.

MY DEAD BRAIN

Sarah Stuve & PJ Linden
2008, USA, video, color, sound, 9 min.
My Dead Brain illustrates the societal teachings that reside deep within the mind of its heroine, including cultural icons of women and iconic institutions like fitness and marriage. Traveling through time and consciousness, one identity shifts into another as archetypal images appear and reappear in different guises. The heroine plumbs the depths of her own mind to find a way through to images and feelings inaccessible to logic and reason.

SUNDAY
NOVEMBER 22, 2009
4 PM

A DIFFERENT TAKE

Lights, sound, camera, action! Welcome to MIX NYC's fourth year of "A Different Take," a video production workshop for LGBTQ youth and young adults. Our 2009 program served 5 students of ages 14 to 24-years-old who participated in our ten-week summer/fall intensive program by writing, directing, and editing his/her own short film. Eager to challenge themselves, these students developed their skills by exploring complex topics using fiction, non-fiction, and experimental styles to express their stories. The students drew from not only their own personal experiences but also from members within their inner social circles. The themes they chose ranged from revisiting friends and family impacted by the foster care system; childhood sexual abuse; undocumented gay immigrants; the beauty of youth connected through feminine expression; to homophobic violence. These queer youth have their fingers on the pulse of a generation that is increasingly learning in the importance of staking their place in a society overloaded by media and using the digital tools to broadcast their issues.

Victoria Ruiz, Michael Place, & L.S. Serrano are three students from ADT 2008 who returned this year to work on their second films. It's confirmed they've been bitten by the filmmaking bug, so expect more from them in the future! Our newcomers, Aishah Abdullah and Michael Mendoza, quickly recognized the power of the moving image and cranked out pieces that will equally stir audiences.

This year, participants were paired up with college filmmakers who mentored students through their production process. Their mentors were Laura Shapiro, Kristie Garfield, Taylor Derwin, and Natalie Wittlin. Special thanks to Barbara Malaran (ADT Education Manager) and Nicole Jaquis (NYC Parks & Rec CRC Coordinator) who kept the wheels of the computer lab in motion. Kick back, enjoy, and join us for a post-screening discussion with the filmmakers.

— Hima B. ADT Education Director. TRT: 55 min.

THE DECISION

L.S. Serrano
2009, USA, video, color, sound, 5 min.
Alex is a gay, undocumented, Latino immigrant who is trying to find his place in New York City. He is in a relationship with a boy named Ryan, but after hearing that his transgender friend has been deported, he faces a tough decision: Should he stay in his relationship and risk the same fate? Or find a woman and deny who he really is?

HOW IT ENDS

Victoria Ruiz
2009, USA, video, color, sound, 5 min.
A young lesbian, Chichi, tries to survive high school and find love. With her best friend's encouragement, she starts to flirt with the popular girl, who has a boyfriend. Her classmates had already been taunting her for being gay, but now she could be in even bigger danger.

JUST DISAPPEARED

Michael Place
2009, USA, video, color, sound, 5 min.
This is the trailer for a documentary in which filmmaker Michael Place uses his personal experiences as an entryway into a larger exploration of NYC's foster care system. In this segment, Place focuses on his own journey: from being taken away from his school after opening up about his mother's drug addiction to speaking in from of classmates, friends, teachers, and family members at his high school graduation. He combines footage of important moments, like a hug with his mom at graduation, and interviews with family members and neighbors from his past.

RACHEL

Michael Mendoza
2009, USA, video, color, sound, 5 min.
A young woman remembers being molested by her father and kicked out of her house by her mother. Having survived these traumas, she now has the opportunity to look towards the future.

LIPPY

Aisha Abdullah
2009, USA, video, color, sound, 5 min.
Young people of different shapes, sizes, colors, races, and genders stand in front of a blank wall. Black and white fast and slow-moving images combine to form this meditation on humanity.

ELOISE

Taylor Derwin & Chase-lyn Sage
2008, USA, B&W, Video, sound, 11 min.
Ever heard of the girl who grew up in the Plaza Hotel? A experimental narrative about a self-absorbed young woman who is a poster-child for a misplaced and jaded generation.

POP WORLD

Aris Chagoya
2009, USA, Video, Color & B&W, 19 min.
Trans youth finds escape from the suburbs in transportation and pop music. Fictional experimental documentary.

SUNDAY
NOVEMBER 22, 2009
6 PM

DO IT TO IT

MIX grew out of a desire to bridge several different communities – experimental film and LGBT subculture, for two. Community building is still an important part of why we produce the kind of festival that we do – a festival that is the product of volunteer labor and ideas that trickle up, rather than down. Our commitment to community manifests itself in various ways, including our community screenings project, which began in 2005 at the Bronx Academy of Arts & Dance and continues today. This program highlights works that actively demonstrate, reflect, and interpret the hard work that people do; these works have varying relationships with local and global communities and with activist and artistic projects. For example, *Queer Sarajevo Festival* is itself an urgent political document; Candan is a reflection of how a banner welcoming once-ostracized groups opened up a public space; and *Art Parade* is an artist's personal interpretation of a community event.

Curated by the Festival Programming Committee. TRT: 59 min.

CANDAN

Madeleine Bernstorff & Elke aus dem Moore
2005, Germany, video, color, silent, 3 min.

"Homosexuality as grounds for asylum," says a banner hanging over Oranienstrasse in the Kreuzberg neighborhood of Berlin—a demand of the LGBT Communities. The Super8 camera pans over more banners welcoming all visitors to the Christopher Street Days 1998 in Turkish and Arabic...With the casualness of the shots, the banners, street scenes and singers, a partial alternative historical document comes into being.
– Susanne Leeb, short guide "Projekt Migration," Kolnischer Kunstverein 2005/2006

CHANGING HOUSE

Zavé Martohardjono
2009, USA, video, color, sound, 18 min.

Fifteen years ago, a transgender lesbian couple opened their home to the trans community. *Changing House* follows the history of a home that became a makeshift shelter, a community space and political organizing space for a self-made family. Founding couple Rusty and Chelsea and former residents discuss the challenges of community living, trans rights activism and homelessness in the trans community through personal and house histories.

ART PARADE

M. M. Serra
2008, USA, video, color, sound, 6 min.

In *Art Parade* the Karen Black girls show beauty is in the eye of the beholder. The female form, big hair, suggestive movements attract and fascinate us and the question of gender can be an illusion or for some still very tantalizing. I liked the use of strong color. It reminded me in nature insects use color to attract. In this film the color intensifies the female girls and makes them more alluring. –Diane Leon

QUEER SARAJEVO FESTIVAL 2008

Cazim Dervisevic & Masa Hilcisin
2009, Bosnia/ & Herzegovina, video, color, sound, Bosnian & English w/English subtitles, 32 min.

The first Queer Sarajevo Festival (QSF) was scheduled to take place from September 24-28 2008, coinciding with the Muslim holy month of Ramadan. Threats had been made during the run-up to the event, and at the event's opening, there were indeed attacks on both the festival's organizers and those taking part. During the opening, violence erupted, leaving a dozen people injured. Although the festival shut down to ensure the safety of all those involved, the organizers have continued to fight for their rights.

"This document was primarily meant to draw attention to the violence that occurred after the first night of the festival in September 2008. But the film was also about the four people who are the sole members of Organization Q and probably the only four formally "out" individuals in Bosnia. Together, the four of them planned and promoted this festival, and together they witnessed it fall apart because of intolerance, violence and hatred...

"The first night of the festival was a triumph and a tragedy. Over 400 people gathered together in Sarajevo to enjoy queer art exhibits and films, and yet, on that same night roughly ten people were violently assaulted on the streets and countless others were verbally threatened or harassed. With even the police force frequently turning a blind eye to the violence, the members of Organization Q knew that the festival could not go on. But to prevent their efforts from going to waste, they produced [this film].

"To watch the documentary is to meet these four members of Organization Q. You laugh at their spunk, cry at their hardships, and fear for their safety. You don't want them to become tired of their struggle and abandon their valiant cause, but at the same time you want them to be happy and safe. And as you see them sitting on a couch together, you can see past the brave exteriors and into the eyes of four people that feel so alone and so weary from the struggle. It would be a shame, and a stain on our collective conscious, if the story of the Queer Sarajevo Festival became a feature film, a la *Milk*, in thirty years starring some new Hollywood talent. Organization Q's story is happening *now* and we should be aware of it *now*." —Mitra Anoushiravani, Communications Intern at the Global Fund for Women.

SUNDAY
NOVEMBER 22, 2009
8 PM

Maggots and Men

Cary Cronenwett & Ilona Berger
2009, USA, video, B&W, sound, English/Russian, 54 min.

"Film-watchers of the world unite! Seeing Cary Cronenwett's *Maggots and Men*, you have nothing to lose but your preconceptions of gender. This utopian re-visioning of the Kronstadt Uprising of 1921, featuring film history's first cast of over 100 transgender actors, paints an idyllic portrait of formerly pro-Soviet sailors at the Kronstadt naval garrison who rebelled against the perceived failures of the new Bolshevik state.

"A degree in Russian history and a familiarity with the work of Soviet cinema master Sergei Eisenstein will certainly deepen your understanding of this ambitious experimental film — you need neither, however, to appreciate Flo McGarrell's stunning art direction, Jascha Ephraim's lyrical score or the physical beauty of the trans-masculine actors. In drawing a parallel between the history of revolution and the free expression of gender, *Maggots and Men* evokes the poignant sense that our present world is haunted by radical potentials that have yet to be fulfilled.

"This pioneering Frameline Film and Video Completion Fund winner positions the struggle for gender equality within a larger struggle for peace and justice, bringing together trans and queer communities as well as audience members drawn to the film's political content. Ahoy Sailor!" —Susan Stryker, from the 2009 Frameline catalog.

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TUES 11.17	WED 11.18	THUR 11.19	FRI 11.20	SAT 11.21	SUN 11.22
					4 PM A DIFFERENT TAKE
		6 PM FACILITATE THIS!	**7 PM** STEPPING OUT OF TIME	**6 PM** MIRRORS, SMOKE AND GLASS	**6 PM** DO IT TO IT
8 PM *OPENING NIGHT:* MAKING ALL LOCAL STOPS	**7.30 PM** BULLDOZED!	**8 PM** FIG TREES	**7.30 PM** TRAVEL QUEERIES AT UNION DOCS	**8 PM** BIGGER THAN LIFE	**8 PM** *CLOSING:* MAGGOTS AND MEN
	10 PM OUR GORGEOUS NIGHTMARES	**10 PM** LUMINOUS DARKNESS	**8.30 PM** EVERYTIME I SEE YOUR PICTURE I CRY	**10 PM** CREEPY DIRTY GIRLIE	
			10 PM NEVER SATISFIED		
			12 MID MISANTHROPIC MANIA		